

Disability Awareness Month

ARTS PROGRAM

Art contests and other artistic activities are fun ways for young people with and without disabilities to express how they feel about disability issues. By encouraging students to express themselves in art, they can learn how they and their friends with disabilities can make a difference.

You can use the information in this packet to plan an art contest and exhibit or organize hands-on activities for children with or without disabilities. Also in this packet, VSA arts of Indiana provides a list of artists and performers with disabilities who offer workshops and presentations on disability. If you work with children with disabilities, VSA arts of Indiana's recommendations to adapt your classroom or art tools and materials will be helpful.

Discussion and activities revolving around people with disabilities are key to helping students recognize that disabilities are a natural part of life, and to recognize the importance of including people with disabilities in all activities.

There are many kinds of disabilities – some are easily recognizable while others, such as learning disabilities, are not visible. It's not important to discuss all types of disabilities with the students, but more important to create a general understanding of disabilities. Emphasis should be placed on the fact that people with disabilities also have abilities and are people first. All people need and deserve understanding and respect – whether they have a disability or not.

Barriers are another concept dealing with disabilities that can be illustrated by artwork. A barrier is anything that prevents or hinders people with disabilities from being independent, productive and included in the mainstream of the community. There are physical as well as attitudinal barriers.

Physical barriers can include stairs, lack of Braille signs, or telephones and drinking fountains mounted too high for persons using wheelchairs to have access to them. Attitudinal

barriers can include language used when speaking to or about people with disabilities; ignoring people with disabilities because they make us feel uncomfortable; or not including people with disabilities in a program or activity.

The Americans with Disabilities Act (ADA) set forth specific regulations to remove barriers and assure that people with disabilities have access to employment, public transportation and recreation. In essence, the ADA ensures that people with disabilities are not treated unfairly.

Art contest and exhibit

To plan your own art exhibit or collaborate with another group, you might want to solicit entries by conducting an art contest and awarding prizes to increase participation. First, develop guidelines for the contest. For example, you could limit each entrant to one submission. An entry deadline should be set. A registration form should accompany the entries. (See enclosed form.) Distribute the forms to schools, libraries, youth organizations such as Girl Scout and Boy Scout troops, church youth groups, and high-traffic stores or areas in your community, if possible. If contest participants represent a wide range of ages, you might want to create age divisions for fairness to all entrants. The divisions could be grades K-3, 4-6, 7-9 and 10-12. Guidelines should include size restrictions, where submissions should be sent, and judging criteria.

Following are suggested guidelines for artwork submission. These were adapted from a past exhibit organized by VSA arts of Indiana:

- Submission is open to students/children of all abilities in grades/age (_____).
- Entry deadline is (_____).
- No school/organization may submit work which, in total, covers more than a (____) area.
- A maximum of (____) artworks per school/organization may be submitted.
- Artwork must be original.
- A project may be no thicker than (____"). Three-dimensional artwork is not accepted. Artwork must be matted or mounted on heavy paper and be ready to hang.
- An entry form must be attached to the back of the artwork (see enclosed form). Also pencil the artist's name, school and teacher's name directly on the back of the artwork.
- One piece of artwork must be by a student with a disability, or students with disabilities must be included in the group project. (See art-related activities in this packet for ideas on creating your artwork.)
- Selected pieces of art will become the property of the agencies sponsoring the exhibit and may be used as artwork in promotional materials for the arts and disabilities. Pieces not selected for permanent use can be picked up at (when/where).
- Mail or deliver artwork (where).

Theme

Choose a theme for the contest. You might want to use this year's Disability Awareness Month theme.

Judging

Art can be judged in many ways. For this reason, we suggest you select several persons from different backgrounds to be judges. Ask the principal of your school, superintendent, art teacher, PTA officers or members, parents, coaches, librarian, local business leaders, local officials – mayor, city council president, fire chief, etc. – or any local celebrities.

Develop judging criteria, such as:

- How creativity relates to overall theme
- How clearly the appropriate thought comes across through the illustration
- The degree of realism of the situation portrayed in the entry
- A legible title and large, easily recognized figures
- Attractive and eye-catching color scheme
- Quality of the overall message about people with disabilities
- The artistic and creative talent in relation to the age of the entrant

These suggested criteria for judging can be given point values or ranked on a scale, depending upon your personal preference.

Awards Ceremony

Although you can sponsor an art contest without holding an awards ceremony, staging a presentation can attract additional attention to your activity. In terms of planning, the awards ceremony will be a special event within your art contest.

Your first step when organizing the ceremony is to decide on a location. Consider where you are displaying the entries. Is that location a possibility for your ceremony? Or is it more appropriate to present the awards at the school and display the entries at another location? You might want to use the awards presentation as a kick-off to view the winning entries. Be sure the site selected is accessible to people with disabilities.

Once the location has been confirmed, invite local officials and dignitaries. Ask a local official or celebrity to present the awards to the three finalists. Some appropriate dignitaries to include are the mayor, principal, head librarian or president of the school board.

For the presentation, use a large room with good acoustics. You might need to borrow or rent a microphone and a podium. If possible, find a volunteer to “sign” during the presentation for any audience members who are deaf. If possible, attach the name or logo of your organization on the upper front of the podium. This will get your organization’s name in front of the people attending and if your local media covers the ceremony, your name will be prominently displayed in any photos they publish or air.

Also, consider the presentation order of the ceremony. For example, who will introduce each participant and which award will be presented first? Depending upon who performs the introductions, you will need to ask the participants for brief biographical information. It is best to outline your event and supply this outline to those who will be speaking at the event. This will confirm their duties and inform them of their roles in the program.

Depending upon the other awareness activities planned for your community, it might be a natural tie-in to present the art contest awards at another Awareness Month event. If you are considering presenting any other recognition awards, it might be wise to present them all at one time and in one location. The media will probably be more receptive to one request about an awards ceremony than several requests throughout Awareness Month.

Awards

Ribbons, trophies or plaques can be purchased at a trophy store. You might want to consider honorable mention ribbons for all entries.

The contest can further strengthen ties with the community if local businesses and merchants donate awards. Some might even want to co-sponsor the contest. If a parent advocacy group or an organization dealing with disabilities has a chapter in your community, it may be able to help by giving you the names of businesses that have donated before. Be sure to get the awards donated well in advance. Most people will enjoy giving to a worthy cause, but not on late notice.

Display

A public display of the art contest entries is a nice show of appreciation to the contestants. In addition, the display can further increase public knowledge and understanding of what it is like to have a disability. A school in your area, the local library, city hall or a

downtown business might agree to display the contest winners or even all entries. You should contact the person in charge of the building to ask if he or she would be willing to display the entries. Explain that March is Disability Awareness Month and that the goal is to increase awareness in the community.

Media Relations

Call to get the name(s) and mailing addresses for the editor(s) of the local paper(s) and the news director(s) of local TV and radio station(s). Send a news release (see enclosed sample) and PSA (see enclosed sample) announcing the contest one month in advance. One week before the awards ceremony, mail or fax a media advisory (see enclosed sample) to newspaper, radio and TV stations. Always make follow-up calls to see if the release/advisory/PSA has been received and express your appreciation in advance for any mentions in the newspaper or on the air. Be sure to tell the editor(s)/news director(s) about the visual opportunities.

Be sure to track all media coverage. Ask friends to use their VCRs to tape the local newscasts and watch the local paper for any articles concerning the art contest.

Follow Up

After winners are announced at the awards ceremony, send a release to the media who did not attend your event. (See the enclosed sample of a follow-up release.) Include black and white photos of the winners for any print publications. Be sure to identify everyone included in the photo.

You should always follow up your event with thank you letters to the participants, the judges, the media and anyone involved. Use the enclosed sample thank you letter as a guide, and personalize your letter to include appropriate information about your event and/or community. These thoughtful letters can mean a great deal, especially if you want the help of participants, judges and media next year!

NOTE: In the past, coordinating an art contest and soliciting publicity has taken 6-8 hours to complete. Please see resource materials at the back of this packet for sample registration forms, news releases, etc.

Art-related activities for children with or without disabilities

Subjects for art could come from some of the experiences and activities you undertake. Have the children or teens paint, draw or create in other media how they felt, what they saw, etc. based on these activities from VSA arts of Indiana:

1. Select a fiction book from the bibliography provided and read it aloud. Have participants paint their impressions.
2. Assemble a mystery box of objects with various textures. Ask children to identify objects by their touch. Blindfold them and have them create a textural artwork by exploring with their fingers, as someone who is blind or visually impaired would do. Invite an artist/performer who is visually impaired to work with your group.
3. Partner with a group of children with disabilities through a school or disability agency to serve as peer buddies for an art activity. An artwork of their experience with a new friend is suggested. Or, everyone could work together to create a group project.
4. Have your group become “Access Rangers,” checking on places in your community to see whether they are accessible or not. Encourage them to discuss the activity with their parents. Make posters to place in the community that encourage more businesses to check their access. Assess the following places in your neighborhood:
 - Grocery store
 - Shopping center
 - Library
 - Movie theater
 - City park or playground
 - Pharmacy or drugstore
 - Museums
 - Their school

Following are questions to ask when judging accessibility:

- Does the main entrance to your school have a ramp?
- Are the doorknobs of all main doors three feet from the ground so people in wheelchairs can reach them?
- Do the hallways have handrails to help people walk?
- Are there parking spaces reserved for people with disabilities?
- Are these spaces near the building entrance and are they 12 feet wide?
- Are at least two out of every 100 parking spaces reserved for people with disabilities?
- Are there curb cuts so that people with wheelchairs, baby carriages or shopping carts can pass easily?
- Are there tactile markings (can be felt by touch) cut into the sidewalk to warn people who are blind?

- If your school has more than one floor, does it have an elevator?
 - Are the top floor buttons no more than three feet from the ground and are they marked with Braille?
 - Does the elevator have light and bell signals to help people who are blind or deaf to know when the elevator is ready?
 - Are the doorways to all bathrooms at least 33 inches wide?
 - Are the sinks low enough? (Get a chair and see if you can reach the sink while you're sitting in the chair.)
 - Are the telephones in the building accessible? (Use the same test as for sinks.)
 - Are the fire alarms low enough for people in wheelchairs?
 - Are there grab bars in the bathroom stalls so that people can lift themselves from a wheelchair to the toilet and back again?
 - Are the windows 24 inches or 28 inches from the floor so that people who are short and people in wheelchairs can see out?
 - Are the aisles in the classroom at least 32 inches wide so that people in wheelchairs, on crutches, or with canes or walkers, can get around easily?
 - Are there flashing lights for fire alarms so that people who are hearing-impaired will know if there's a fire?
 - Are there picture signs to show the purpose of each room so that people who cannot read will know where to go?
5. Braille cards are included in your packet. Have participants learn the letter code of dots and create an artwork which has raised Braille dots as part of the design. Have them think about what materials could be used to create the raised dots (glue, buttons, beads, etc.) Exchange artwork and read the Braille messages contained in the art. To order additional Braille cards, contact the materials department of the National Federation of the Blind at (410) 659-9314 (voice).
6. Explore the senses:
- See the mystery box activity above. Talk about textures and create artworks that include a variety of textures. Discuss and write down texture words.
 - Disguise the containers of various flavorings or spices. Ask children to sniff and guess the scents ... or explore of what the scents remind them and do an artwork of these images (i.e. licorice – sitting in the movie theater on a Saturday afternoon, cinnamon – baking Christmas cookies with a parent, etc.). People who are blind or visually impaired are often very conscious of colors, but connect them with scents. Have the children imagine scents for colors. (Black is licorice, a gasoline puddle in the driveway, a clump of damp potting soil.) Use scented markers or crayons for an artwork.
 - Have children create images that identify colors for them. Red is a fire burning; a juicy, ripe tomato; Santa's suit. *Hailstone and Halibut Bones* by Mary O'Neill is a great book to use for young children.
7. Invite a physical therapist to speak about the equipment some people need to improve their quality of life (wheelchairs, braces, prostheses, etc.). Handle the pieces of equipment, explore them, sketch them.

8. Plan a field trip to a rehabilitation center. Ask a staff person to visit your group first to prepare the group with information about what kinds of therapy they will see. Paint or draw a visual image.

Adapting visual art for children with disabilities

Art is an essential and universal language. It is a necessary part of communication for youth and teens with disabilities and might be the only successful means of communicating. The arts offer opportunities for success, for self-expression, to become an integral part of a group activity, and to better understand one's self.

Instructors need to adapt visual art strategies in a variety of ways for students with disabilities to participate to the fullest degree possible. These strategies, suggested VSA arts of Indiana, might include:

Simplifying directions and procedures for students who have developmental disabilities:

- Breaking complicated procedures into several short steps.
- Writing down the order of steps.
- Demonstrating and having others follow along as they learn a new technique.
- Repeating the directions and/or having the group verbally repeat.
- Training volunteer peer buddies to assist fellow participants.

Modifying materials for someone with disabilities and safety-proofing the art room:

- Providing clear pathways to seating and supplies.
- Seating participants with mobility impairments so movement within the room will be minimal.
- Minimizing access to glass containers, sharp objects or heated equipment.
- Adapting equipment for the use and safety of all participants.
- Providing protection for the child who has random and/or uncontrolled arm movements and those seated around him or her (a disposable plastic apron, work shirt, smock, or trash bag with neck and arm holes).
- Sitting at the child's level when talking to the child so a child using a wheelchair does not need to strain to see the person leading the activity.

Assisting participants who are hearing impaired or deaf by using written communication or signing when possible:

- Posting written assignments and procedures as well as distributing individual instruction sheets.

- Making certain participants who need to see the steps are up front when conducting demonstrations. Other participants can hear the directions as the teacher does them.
- Developing the habit of not turning one's back to the class or having one's face lowered when talking. Some people lip read; they need to see the speaker's lips.
- Talking directly to the child who comes to class accompanied by an interpreter rather than talking through the interpreter to the child.
- Remembering that sign language is a language of its own; written/spoken English does not exactly translate. For this reason, many students who are hearing impaired or deaf are not at the same grade level in reading/writing skills. This does not mean they are slow learners; English is a foreign language for many students.

Helping youth and teens who are visually impaired or blind to “see” through sensory experiences and participate in the activities in a safe environment:

- Seating participants with vision impairments near the demonstration so they can utilize whatever vision they have to the best advantage.
- Learning to “audio describe” or verbally relate what the room looks like, using descriptive adjectives to detail anything at which the rest of the group is looking. A volunteer peer buddy can be trained to help.
- Allowing participants to hold and/or feel objects, tools or materials as someone describes their use.
- Letting participants have a close examination of visual materials. Many children will use magnifying lenses for close-up work. Showing slides of work with as large an image as possible will assist them.
- Making arrangements for touch tours as part of group outings to museums and galleries. Call ahead to determine what arrangements can be made.

Leaders/instructors need to plan for youth with disabilities just as they do for others. Activity leaders should use the individual with disabilities' family members, classroom teacher or Individualized Education Program (IEP) as a resource.

It is important to realize that while the rest of the group is involved in a particular project, it might be enough for the child with a disability to be involved only so far. He or she might be participating in a unit on Vincent Van Gogh, for instance, but while the rest of the group has been drawing and painting still-life of flowers, this child is manipulating thickened finger-paint on paper. The child's IEP lists goals of developing gross or fine motor skills and accepting the touch of foreign materials. For this child, participating on this level is a great accomplishment.

Adaptive art tools and materials

Drawing materials:

1. For people with visual impairments:

- Crayons, markers and colored pencils can be marked by one, two, three or more rubber bands or rings of tape to identify color (i.e. one for red, two for blue).
- Several art supply companies now make scented crayons and markers (Crayola, Mr. Sketch, etc.).
- Placing paper on a pad or cloth and using a tracing wheel (obtained at a fabric store) to make designs allows the child the opportunity to then use the path created to cover with chalk, crayon, marker, etc.
- Children can use the same pad or cloth under the paper to create marks with a stylus or point (tapestry needle set into a handle).

2. For people with physical impairments:

For those with limited grasping ability, a device to hold a brush, marker, crayon or other art supply can be created by:

- Adding a piece of foam pipe insulation as a grip (available in 6' sections for under \$0.75 at the hardware store).
- Wrapping a soft sponge around the tool and then securing with masking tape to form a grip.
- Taping a crayon, marker or paintbrush to a section of dowel rod.
- Looking through an occupational therapy catalogue for ideas to create grips using Velcro strips and pads.
- Piercing a Styrofoam ball obtained at a craft shop and inserting a tool makes a great grip.
- Using large size art materials such as big, wax crayons. Chubby Stumps are short, fat crayons with a high wax content so they don't break as easily. For those who tire easily, Chunk-O-Crayons are good because they have more than one color blended into a block. You can make your own chunks by melting several colors of broken crayons (with paper removed) in paper-lined muffin tins. Heat in the oven, carefully watching, at 300 degrees Fahrenheit for about 10-15 minutes. Remove them from the heat just as they start melting together; the idea is not to have them blend. Remove from tins when cool, and peel off paper.

For those who are unable to use their hands:

- Checking on headgear that can be purchased from these supply catalogues but can also be made from leather strips and metal. Tubing at the end of a pointer allows for changing of brushes, pencils, markers.

- Using a rubber spatula to adapt for mouth tools. The spatula can be trimmed for the comfort of the student and then masking or strapping tape can be used to attach a brush, marker, etc. Rubber or plastic tubing could be used instead of the spatula; check for toxicity.

For those who need their wheelchairs adapted for art:

- Securing objects with C-clamps, duct tape or Dycem (this is a commercial product made in England and sold through occupational therapy catalogues).
- Making extended wheelchair trays that can be clamped onto the chair to give a larger surface. Have a lumberyard cut masonite to size.

3. For painting:

Working with something other than a brush achieves exciting results:

- Using stamp moistener bottles is successful. Some art supply companies now carry the empty applicators. Adding 1/4 tsp. of liquid soap to the paint prevents it from forming a crusty top and drying between uses.
- Squeezing paint from ketchup and mustard bottles.
- Sprinkling dry tempera from salt and pepper shakers onto a wet or pre-glued surface.

Covering large surfaces can be accomplished by:

- Using foam pads of various widths with wooden handles found at hardware and paint stores.
- A brayer (small roller that spreads ink) for printmaking can also be used to paint.
- Small (2"-3") paint rollers are available in hardware stores.

Eliminating possible injury might involve cutting regular brush handles to 6". Fastening materials should include:

- Masking tape – the best adaptive tool in the art room.
- Picnic table fasteners and clothespins work well to secure paper while working.
- C-clamps can anchor paint trays.

Selecting paints should include over-sized paint palettes that several art suppliers now carry. They are great for children with visual impairments and those with limited mobility.

Water containers can be anchored with masking tape or Dycem (found in occupational therapy catalogues). Some suppliers carry paint pots in spill-proof trays. Small animal bowls make great water dishes because they are weighted.

4. For sculpture:

- In working with people who are tactilely defensive, place clay in a zip lock bag and cover the bag with fabric. Encourage manipulation of the clay through the bag. Eventually, remove the fabric and then the bag. Let the child poke and touch the clay first. Clay works wonderfully for everyone, both hand building and wheel throwing techniques.
- Manipulating plaster of paris in a zip lock bag can be very therapeutic. The plaster becomes warm as it begins to set up. The finished hardened piece can be painted and stand alone or be used as the beginning of something else.
- Group sculpture projects work well because they are large and offer something for everyone. Wonderful wood sculptures can be created with glue guns, tacky glue and scrap wood. Ask at lumber yards, frame shops and craft stores.

5. For cutting:

- Hand over hand scissors are available to assist students.
- Coupon clippers work well for some; single blade scissors that roll on a surface are available.
- Gourmet food shops carry boning scissors that have short blades and big handles.
- Tip: Tie the scissors to a string and tape the string to the table so that the child can retrieve dropped scissors on his/her own.

ARTS RESOURCE DIRECTORY

INSTRUCTIONAL MATERIALS

Anderson, Frances E., *Art for All the Children: A Creative Sourcebook for the Impaired Child*, second edition, Charles C. Thomas, Springfield, IL, 1994.

Anderson, Frances E., *Art-Centered Education and Therapy for Children with Disabilities*, Charles C. Thomas, Springfield, IL, 1994.

Bunchman, Janis and Stephanie Bissell Briggs, *Activities for Creating Pictures and Poetry*, Davis Publications, Worcester, MA, 1994.

Department of Public Instruction, Wisconsin, *A Guide to Curriculum Planning in Arts for EEN Students*, 1990.

Doornek, Richard, et. al., *A Guide for Special Art*, Milwaukee Public Schools, 1992.

Flowers, Toni, *The Artistic Autistic*, The Village Press, Indianapolis, IN, 1994.

Hermann, Fran, RMT, MTA, CCW, and James C. Smith, B.A., AOCA, Creatability, *Creative Arts for Preschool Children with Special Needs*, Communication Skill Builders, Inc., Tucson, AZ, 1992.

Kohl, MaryAnn F., *Mudworks, Creative Clay, Dough, and Modeling Experiences*, Bright Ring Publishing, Bellingham, WA, 1989.

Rodriguez, Susan, *The Special Artist's Handbook*, Prentice-Hall, Inc., Englewood Cliffs, NJ, 1984.

Uhlin, Donald, *Art for Exceptional Children*, W.C. Brown, Dubuque, IA, 1972.

VSA arts of Indiana, *Integrated arts and literature curriculum kits*. Kits include books and other supplies to create awareness about blindness, deafness and other disabilities. Curriculums can be implemented for several days or weeks among grade levels from early childhood through high school. VSA arts of Indiana, Inc., Harrison Centre for the Arts, 1505 N. Delaware St., Indianapolis, Indiana 46202; (317) 974-4123 (voice); (317) 974-4124 (fax); (317) 974-4117 (TT).

DISABILITY AWARENESS PROGRAMS ARTISTS & PERFORMERS

The following individuals or groups offer, in addition to other performances, programming appropriate for disability awareness for schools and communities.

Dream Makers

Sandra Hartlieb
(317) 462-3727 (voice)

Dream Makers is sponsored by the Arc of Hancock County and performed by adults with disabilities.

Paul Neufelder

1131 Chestnut
Columbus, IN 47201
(812) 372-2941 (voice)
Fee varies.

Paul Neufelder is a visual artist who has had his work shown at the VSA National Gallery in Washington, D.C. A recurrent theme in his art is the dynamism of whirling wheelchair spokes. He has participated in the VSA festival in Columbus for several years and offers art lessons in his studio. Site must be wheelchair accessible.

Michele Stewart

4901 Fairington Dr., Apt. 101
Fort Wayne, IN 46825
(260) 482-3030 (voice)
pkmbms@hotmail.com
Fee varies.

Michele Stewart holds a degree in fine arts from Indiana University Purdue University Fort Wayne (IPFW) and considers herself a tactile artist, working in clay, fibers and textural paint. She represented VSA arts of Indiana at the International VSA Festival in Brussels, Belgium, in 1993. Her guide dog, Ginger, accompanied her. Stewart makes use of Ginger as part of pet therapy at the nursing home where she volunteers.

Stewart has done school residencies for VSA arts of Indiana in Indianapolis and Evansville and has participated in the VSA Fort Wayne Festival. She enjoys doing clay workshops to create masks and has a wealth of information about adaptations for working with people who are blind or have visual impairments. Stewart is available only in the Fort Wayne area.

MIDWEST ARTISTS/PERFORMERS

The following performers/groups have achieved national recognition for performances and workshops and concentrate bookings in the Midwest. Sometimes their rates can be lowered by booking into an established engagement timeframe when they will be in the area. Ask when scheduling. Fees can also be adjusted if several schools in one area book engagements.

Jeff Moyer

670 Radford Drive
Highland Heights, OH 44143-1905
(440) 442-2779 (voice)
www.jeffmoyer.com
Fee: \$1,000 per day plus travel (\$1,500 minimum)

Jeff Moyer, billed as The Troubadour of Inclusion, is a nationally known songwriter, performer, disability advocate and motivational speaker. Moyer offers a unique combination of skills as a talented songwriter and speaker. His talents are best utilized for a school/community adult disability awareness workshop coupled with a children's performance. Moyer has been featured in *National Geographic* magazine and offers activity books, music, CDs, videos and posters through his Web site.

Estelle Condra

3027 New Natchez Trace
Nashville, TN 37215
(615) 383-1065 (voice)
Fee: \$2,500 per day for performance and classroom visits

Estelle Condra is a performer, director, lecturer, teacher and author. She offers teacher workshops and a variety of performances for schools grades K-12. Her one-woman play, "Blind People Shouldn't Vacuum," is a comedic anecdotal presentation suited for all ages.

Kids on the Block

9385-C Gerwig Lane
Columbia, MD 21046-1583
(800) 368-KIDS (5437) (voice)
www.kotb.com

As a not-for-profit community program, Kids on the Block utilizes life-size hand and rod Japanese style "bunraku" puppets, which are operated by puppeteers dressed in black. Puppets have authentic accessories such as headgear, a Braille watch, pressure garments or whatever the character would have with a particular disability. Performance topics include: disabilities/mainstreaming, educational differences, medical differences and social concerns.

Individual Kids on the Block programs are operated by parents, social services agencies and other school/community-oriented groups dedicated to disability awareness. Each program

purchases the puppets and educational materials from the national headquarters and attends regional training.

(Sample)

DISABILITY AWARENESS MONTH ART CONTEST
REGISTRATION FORM

(List theme, purpose of contest, awards, where winning entries will be displayed.)

Contest Division: Grades K-2 _____; 3-4 _____; 5-6 _____; 7-8 _____; 9-12 _____

Birthdate: ____/____/____

Name: _____

Address: _____

City: _____ Zip Code: _____

Phone: () _____

I certify that this is my original work (signature): _____

School/Organization: _____

Teacher/Contact: _____

Signature of parent or teacher: _____

(This signature indicates that the signee has seen the entry and verifies that it is an original work.)

This form must be attached to entries. It may be duplicated as needed.

All entries should be submitted by (deadline) to:

(Name)
(Title)
(Organization)
(Address)

(Sample Thank You Letter)

(Date)

(Mr. John Doe)
(Title)
(XYZ Organization)
(123 Main Street)
(Anytown, Indiana 46000)

Dear (Mr. Doe):

Thank you for serving as a judge for our Disability Awareness Month Art Contest. This was truly a valuable and fun education experience for the participants and all those who saw the wonderful artwork. We appreciate the time and effort you contributed to make our art contest such a success.

Our goal is to increase local awareness and understanding of people with disabilities. Your participation helped us work toward that goal.

Thanks again.

Sincerely,

(Your Name)
(Title)

(Sample Advance News Release)

For Immediate Release
(Date)

Contact:
(Name)
(phone)

**(Anytown School Corporation) Sponsoring
Disability Awareness Month Art Contest**

(Anytown, Ind.) – To celebrate Disability Awareness Month in March, (Anytown School Corporation) is sponsoring an art contest for children in grades K-12 to increase awareness and understanding of some of the important issues facing people with disabilities.

The entry deadline for the contest is March (date). Entries will be grouped by age categories, with a first, second and third place winner selected from each category. An awards ceremony will be held at (time) on March (date) at the (location). Several local dignitaries and celebrities will serve as judges for the contest. They include: (list names). The entries will be on display at (location) following the awards ceremony.

The contest is free and open to all students in grades K-12. One entry per participant will be accepted. Entry forms are available at all (Anytown schools) or at (all other locations).

“We hope to attract all ages to the contest,” said (name), contest coordinator. “Our goal is to build disability awareness among our youth and make the community aware that persons with disabilities are real people making real contributions to our city, state, country and the world.” For more information on the contest call (contact name and phone number).

###

(Sample Radio PSA)

Contact:
(Name)
(Phone)

Start: March __, 20__
Stop: March __, 20__

TIME: 10 seconds

“ART CONTEST”

ANNOUNCER

TO CELEBRATE DISABILITY AWARENESS
MONTH, (ANYTOWN SCHOOL
CORPORATION) IS SPONSORING AN ART
CONTEST. THE CONTEST IS FREE AND OPEN
TO ALL STUDENTS IN GRADES K-12.
ENTRIES ARE AVAILABLE AT ALL
ANYTOWN SCHOOLS) AND (OTHER
LOCATIONS).

#

(Sample Media Advisory)

For Immediate Release
(Date)

Contact:
(Name)
(Phone)

MEDIA ADVISORY

What

Disability Awareness Month Art Contest Awards Ceremony

To celebrate Disability Awareness Month in March, the (Anytown School Corporation) sponsored an art contest for all students in grades K-12 to help increase awareness and understanding about people with disabilities.

When

(Date)
(Time)

Where

(Location)
(Address)

How

Students were asked to create a piece of artwork around this year's Disability Awareness Month theme – (theme). Entries were categorized by the artist's age and are being judged by a panel of local celebrities and first through third place awards will be given in each category.

Note

All entries will be on display at the (location) through the remainder of the month.

#

(Sample Follow-up News Release)

For Immediate Release
(Date)

Contact:
(Name)
(Phone)

(Anytown Students) Selected as Art Contest Winners

(Anytown, Ind.) – Mayor (name) presented awards to several local students for their artistic talents during an awards ceremony for the (Anytown School Corporation's) Disability Awareness Month Art Contest.

More than (number) students in grades K-12 submitted entries for the contest. Participants were asked to create a piece of art surrounding this year's Disability Awareness Month theme – (theme). Entries were categorized by the age of the artist and judged by local officials and celebrities including (names).

In the K-3 category, first, second and third place winners were respectively, (names and schools). Winners from the grades 4-6 category were (names and schools). In grades 7-9, first place was awarded to (name and school), followed by (names and schools). In the grades 10-12 category, winners were (names and schools).

First, second and third place winners received engraved trophies and two students in each category received honorable mention ribbons.

All of the entries will be on display at the (location) through the remainder of the month.

###

ART CONTEST TIMELINE CHECKLIST

** This timeline checklist should be adjusted according to your specific planning time frame

Six weeks before your art contest awards ceremony:

- _____ Develop rules for the contest. See the enclosed suggestions.
- _____ Choose a theme for the contest. You might want to use the chosen theme or develop your own.
- _____ Re-type the enclosed registration form to use for your contest, or design one of your own.
- _____ Begin working on details for the awards ceremony. Contact a city official to present the award. Decide what awards you want to give. Check with local merchants; some might be willing to donate the awards or purchase them for you.
- _____ Decide on the number of judges you need and whom you would like to perform these duties. Call these people to see if they are available.
- _____ Find a place to display the winning entries, as well as other submissions. Keep in mind that a high traffic area will increase the visibility of your contest and increase awareness in your community of people with disabilities.

Five weeks before your art contest awards ceremony:

- _____ Distribute registration forms to appropriate outlets – the schools in your community, church youth organizations, Girl and Boy Scout troops, etc. To increase visibility, ask some of the local merchants if you can place entries in their stores.
- _____ Call your local media outlets to get the names, titles and mailing addresses of the appropriate contacts for news releases and PSAs. If your call gets put through to the editor/news director/public service director, let him or her know what you will be sending so that he or she can look for the materials.
- _____ Encourage teachers to talk about the contest in their classrooms.

Four weeks before your art contest awards ceremony:

- _____ Mail the radio PSA to your local station(s).

_____ Mail the advance news release to your local newspaper(s) and television station(s).

_____ Confirm details of the awards ceremony. Make arrangements to borrow or rent a microphone and podium.

Three weeks before your art contest awards ceremony:

_____ Call the radio station(s), newspaper(s) and television station(s) to confirm that the materials mailed were received. By double checking with them, you can encourage your contacts to use the PSA and information from the release.

_____ Order awards.

Two weeks before your art contest awards ceremony:

_____ Entries due.

_____ Confirm judges.

_____ Identify a photographer to take photos of winning artists and their entries.

One week before your art contest awards ceremony:

_____ Judges meet to review all entries and select winners.

_____ After judging, notify winners and ask them to be present at the awards ceremony.

_____ Mail or fax the media advisory about the awards ceremony to all local media outlets.

One day before your art contest awards ceremony:

_____ Call your media contacts to encourage them to cover the event. Be sure to remind them what a great human interest photo the winners with their artwork will make.

_____ Make sure you have the awards ready.

Day of the event:

_____ Arrive early to make sure everything is set up appropriately. Greet the judges, presenter, media and any other special guests.

_____ Ask media representatives covering the event their names and what media outlets they are with so you can track coverage and send them thank you letters.

_____ Have photographers take black and white photos of winners with their artwork.

After your art contest awards ceremony:

_____ Send thank you letters to the appropriate people.

_____ Send follow-up news release and photos announcing winners.

DISABILITY AWARENESS MONTH RESOURCE LIST

Disability Awareness for Children

(V) Available in the VSA arts of Indiana
Resource Center

A story about me, Colorado Springs, Co: Current, Inc., 1987.

Abery, B., (1993). *Yes I can program*. Minneapolis: University of Minnesota, Institute on Community Integration.

Adams, B., (1979). *Like it is: Facts and feelings about handicaps from kids who know*. New York: Walker & Co. [general]

Aiello, B. & Shulman, J., (1988). *The kids on the block series*. Frederick, MD: Twenty-First Century Books. Each of the following books deals with a topic through a fictional portrait of a middle school age child and features a question and answer section at the conclusion. [general]

Aiello, B. & Shulman, J., (1988). *Friends for life: Featuring Amy Wilson*. Frederick, MD: Twenty-First Century Books. [AIDS]

Aiello, B. & Shulman, J., (1988). *It's your turn at bat: Featuring Mark Riley*. Frederick, MD: Twenty-First Century Books. [cerebral palsy]

Aiello, B. & Shulman, J., (1989). *Trick or treat or trouble: Featuring Brian McDaniel*. Frederick, MD: Twenty-First Century Books. [epilepsy]

Amadeo, Diana M., (1989) *There's a little bit of me in Jamey*. Whitman. [leukemia]

Andrews, Jean F., (1988) *The Flying Fingers Club*. Kendall Green. [hearing impairment]

Arthur, C., *My sister's silent world*. [hearing impairment]

Aseltine, L. & Mueller, E., *I'm deaf and it's okay*. [hearing impairment]

Azarnoff, P., (1983). *Health, illness, and disability: A guide to books for children and young adults*. New York: Bowker.

Bellet, J., *A-B-C-ing: An action alphabet*.

Bentancourt, Jeanne, (1993). *My name is Brian*. New York, NY: Scholastic, Inc. [dyslexia]

Berger, Gelda, *Learning disabilities and handicaps*.

Berkus, Clara Widess, (1992). *Charlie's chuckle*. Rockville, MD: Woodbine House. (V) [Down Syndrome]

Bodenheimer, C., (1979). *Everybody is a person: A book for brothers and sisters of autistic kids*. Syracuse, NY: Jowonio, the Learning Place. [autism]

Booth, Barbara D., (1991). *Mandy*. Lathrop, Lee and Shepard Books. [hearing impairment]

Bouchard, Lois Kalb, (1969). *The boy who wouldn't talk*. Garden City, NY: Doubleday. [vision impairment]

Bourke, L., *Handmade ABC: A manual alphabet*.

Brown, T., (1982). *Someone special, just like you*. New York: Henry Holt. [general]

Buller, Dorothy, *Cushla and her books*.

Business is Looking Up. When an 11-year-old who is visually impaired sets up a greeting card service for his stepfamilies, he discovers there is a lot more to running a business than just making money. Author unknown.

Cairo, S., Cairo, J., & Cairo, T., (1985). *Our brother has Down's syndrome*. Toronto: Annick Press. [Down syndrome]

Carlson, N., (1990). *Arnie and the new kid*. New York: Viking. [physical impairments—fiction]

Caseley, Judith, (1991). *Harry and Willy and Carrothead*. Greenwillow. [physical impairments]

Cassidy, Sylvia, *M.E. and Morton*.

Charlip, R., *Handtalk birthday*.

Children's Museum of Boston, (1978). *What if you couldn't...? An elementary school program about handicaps*. [kit] Weston, MA: Burt Harrison & Co. [general]

Clifton, L., *My friend Jacob*.

Cohen, Miriam, (1983). *See you tomorrow, Charles*. Greenwillow. [vision impairment]

Corcoran, Barbara, *A dance to still music*.

Cowley, Joy, *The silent one*.

Curtis, P., *Cindy, a hearing ear dog*.

Curtis, P., *Greff: The story of a guide dog*.

Dacquino, Vincent T., (1989). *Kiss the candy days good-bye*. Delacarte. [diabetes]

DeAngeli, M., *The door in the wall*.

DeClements, Barthe, (1985). *Sixth grade can really kill you*. Viking Press. [learning disability]

DePaola, T., *Now one foot, now the other*.

DePoix, C., *Jo, Flo and Yolanda*.

Dick, Jean, *Mental and emotional disabilities*.

Dunlap, Eileen, (1989). *The Valley of the Deer*. Holiday. [physical disability]

Emmert, M, (1989). *I'm the big sister now*. Niles, IL: Albert Whitman. [cerebral palsy]

English, Jennifer, *My mommy's special*.

Ethridge, Kenneth E., (1985). *Toothpick*. Holiday. [cystic fibrosis]

Fanshawe, Elizabeth Rachel, (1975). *The Bodley Head*. London. [physical disability]

Fassler, J., *Howie helps himself*.

Feingold, S. Norman, *Your future: A guide for the handicapped teenager*.

Ferris, C., *A hug just isn't enough*.

Fleming, Virginia, (1993). *Be good to Eddie Lee*. New York, NY: Philomel Books. (V) [Down Syndrome]

Flodin, Mickey, (1991). *Signing for kids*. New York, NY: Perigee Books. (V) [hearing impairment]

Forrai, M., *Look at physical handicaps*.

Friends who care: A disability awareness program for elementary students. [kit] (1990). Chicago: National Easter Seal Society. [general]

Friis-Baastad, Babis, *Don't take Teddy*.

Gehret, Jeanne, (1990). *The Don't Give-Up Kid*. Fairport, NY: Verbal Images Press. (V) [physical impairment]

Gehret, Jeanne, *Eagle eyes, A child's guide to paying attention*. Fairport, NY: Verbal Images Press. (V) [Attention Deficit Disorder]

Gettin' in touch: An introduction to Braille. [kit] Indianapolis: Indiana School for the Blind. [visual impairments]

Giff, Patricia Reilly, (1984). *The beast in Ms. Rooney's room.* Dell. [learning disability]

Girion, B. (1981). *A handful of stars.* New York: Scribner's. [epilepsy – fiction]

Glazzard, M. *Meet series*
– *Meet Camille & Danielle.*
– *Meet Danny.*
– *Meet Lance.*
– *Meet Scott.*

Gold, P., *Please don't say hello.*

Goodsell, Jane, *Katie's magic glasses.*

Gorman, Carol, *Chelsey and the Green-Haired Kid.* Boston, MA: Houghton Mifflin Company. (V) [general]

Gould, Marilyn, (1982). *Golden daffodils.* Harper. [cerebral palsy, epilepsy and paraplegia]

Green, Phyliss, *Walkie talkie.*

Greenberg, P., *People aren't potatoes.*

Greenwald, Sheila, *Will the real Gertrude Hollings please stand up?*

Guccione, Leslie D., (1989). *Tell me how the wind sounds.* Scholastic. [general – fiction]

Hanlon, Emily, *The swing.*

Haskins, James, *Who are the handicapped?*

Henriod, L., *Grandma's wheelchair.*

Hermes, P., (1980). *What if they knew?* San Diego: Harcourt Brace Jovanovich. [epilepsy – fiction]

Hirsch, K., *Becky.*

Hirsch, K., *My sister.*

Hunter, Edith, *Child of the silent night,* story of Laura Bridgeman.

Jones, Elizabeth Orton, *How far is it to Bethlehem?*

Kamien, J. (1970). *What if you couldn't...?: A book about special needs*. New York: Scribner's. [general]

Keats, Jack Ezra, (1971). *Apt. 3*, New York: MacMillan. [vision impairment]

Klein, Gerda, *The blue rose*.

Knowles, Anne, (1983). *Under the shadow*. Harper & Row. [muscular dystrophy]

Kraus, R., *Leo the late bloomer*.

Krementz, J., (1989). *How it feels to fight for your life*. Boston: Little, Brown. [general]

Kuklin, S., *Thinking big*.

Kuler, Stephan Louis, *Braille*.

Larsen, H., *Don't forget Tom*.

Lasker, J., *He's my brother*.

Lasker, J., (1980). *Nick joins in*. Chicago, IL: Alber Whitman & Company. [general]

Levi, Dorothy Hoffman, (1989). *A very special friend*. Washington, D.C.: Kendall Green Publications, Gallaudet University Press. (V) [hearing impairment]

Levine, Edna S., (1984). *Lisa and her soundless world*. Human Sciences Press. [hearing impairment]

Litchfield, A.B., (1976). *A button in her ear*. Morton Grove, IL: Albert Whitman & Company (V) [hearing impairment]

Litchfield, A.B., *A cane in her hand*.

Litchfield, A.B., *Words in our hands*.

Little, Jean, *Little by little*.

Little, Jean, *Mine for keeps*.

MacKinnon, Christy, *The Silent Observer*. Washington, D.C.: Kendall Green Publications: An imprint of Gallaudet University Press. (V) [hearing impairment]

MacLachlan, Patricia, (1980). *Through Grandpa's eyes*. New York, NY: Harper & Row. [vision impairment]

Mack, N., *Tracy*.

Marek, Margot, *Different, not dumb*.

Martin, B. & Archambault, J., *Knots on a counting rope*.

Meyer, Donald J., Patricia F. Vadasy and Rebecca R. Fewell, (1985). *Living with a brother or sister with special needs, A book for sibs*. Seattle, WA: University of Washington Press. (V) [general]

Mills, Joyce, Ph.D., (1993). *Gentle willow: A story for children about dying*. New York, NY: Magination Press. (V) [general]

Mills, Joyce, Ph.D., (1992). *Little tree: A story for children with serious medical problems*. New York, NY: Magination Press. (V) [general]

Montgomery, Elizabeth Reder, *The mystery of the boy next door*.

Muldoon, K. M., (1989). *Princess Pooh*. Niles, IL: Albert Whitman. [physical impairments – fiction]

Naylor, Phyllis, (1967). *Jennifer Jean, the Cross-Eyed Queen*. Minneapolis, MN: Lerner. [vision impairment]

Nollette, C. D., Lynch, T., Mitby, S., & Seyfried, D., (1986). *Having a brother like David*. South Minneapolis, MN: Minneapolis Children's Medical Center. [autism]

Ominsky, E., *Jon O.: A special boy*.

Peter, D., *Claire and Emma*.

Petersen, P., *Sally can't see*.

Peterson, J., *I have a sister – my sister is deaf*.

Powers, M.E., *Our teacher's in a wheelchair*.

Prall, Jo, *My sister's special*.

Pursell, M., *A look at physical handicaps*.

Quinn, Patricia, O., M.D., and Judith M. Stern, M.A., (1991). *Putting on the brakes, Young people's guide to understanding Attention Deficit Hyperactivity Disorder (ADHD)*. New York, NY: Magination Press. [attention deficit hyperactivity disorder]

Rabe, B., (1981). *The balancing girl*. New York, NY: E. P. Dutton. [general]

Rabe, B., (1988). *Where's Chimpy?* Niles, IL: Albert Whitman. [Down syndrome – fiction]

Rankin, Laura, (1991). *The handmade alphabet*. New York, NY: Dial Books. (V) [hearing impairment]

Ranshawe, E., *Rachel*.

Raskin, E., *Spectacles*.

Reuter, M., *My mother is blind*.

Rosenberg, M.B., *My friend Leslie*.

Roy, Ron, (1993). *Move over! Wheelchairs coming through!* New York, NY: Clarion Books. (V) [general]

Sanford, Doris and Graci Evans, (1986). *Don't look at me!: A child's book about feeling different*. Multnomah Press. (V) [learning disability]

Sargent, S. & Wirt, D.A., *My favorite places*.

Saulnier, K., *Goldilocks and the three bears in signed English*.

Shalom, D. B., (1984). *Special kids make special friends*. Bellmore, NY: Association for Children with Down's Syndrome. [Down syndrome]

Shyer, M. F., (1978). *Welcome home, Jellybean*. New York: Scribner's. [mental retardation – fiction]

Siegel, Dorothy, *Winners: Eight special young people*.

Slapin, B., (1989). *Problem-solving cards* [kit]. Berkley, CA: KIDS Project. [general]

Smith, L.B., *A special kind of sister*.

Sobol, H.L., *My brother Steven is retarded*.

Sorenson, Jody, *The secret of mama cat*.

Spence, Eleanor, *The nothing place*.

Stein, S. B., (1974). *About handicaps: An open family book for parents and children together*. New York: Walker. [general]

Stepian, Jan., *The Alfred Summer*.

Sullivan, M. B., & Brightman, A. J., (1979). *Feeling free*. Reading, MA: Addison-Wesley. [general]

Sullivan, M. B., *A show of hands*.

Thompson, Mary, (1992). *My brother Matthew*. Rockville, MD: Woodbine House. (V) [general]

Vance, Marguerite, (1956). *Windows for Rosemary*. New York, NY: E. P. Dutton. [visual impairment]

Wapnick, S., (1982). *Friends after all...* (5 vols.). Portland, OR: Ednick. [mental retardation, cerebral palsy, visual impairments, hearing impairments, physical impairments]

Weiss, L., *Funny feet*.

Weissman, J., *All about me/Let's be friends*.

White, P., *Janet at school*.

Wolf, B., *Anna's silent world*.

Wolf, B., *Don't feel sorry for Paul*.

Wrightson, Patricia, *A racecourse for Andy*.

Yates, Elizabeth, *Sound friendships: The story of Wella and her hearing ear dog*.

Yolen, J., *The seeing stick*.